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# THE DIARY OF ANNE FRANK

*Teacher's Guide*





# THE DIARY OF ANNE FRANK

## *Teacher's Guide*

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TAMSIN GREIG, ELLIE KENDRICK, AND IAIN GLEN  
AS EDITH, ANNE, AND OTTO FRANK.

## Introduction

On April 11, 2010—Holocaust Remembrance Day—a bold new adaptation of *The Diary of Anne Frank* will premiere on MASTERPIECE CLASSIC on PBS. In contrast to previous television and film versions, which have relied primarily on biographies as their source material, this new adaptation features Anne Frank’s unedited words, drawn directly from her diary. Screenwriter Deborah Moggach also received permission to use passages of the diary previously deleted by the family. To further enhance the film’s authenticity, the production team painstakingly recreated the secret Amsterdam annex where Anne and her family hid from the Nazis between 1942 and 1944.

### Reinterpreting a Classic

*The Diary of Anne Frank* has become one of the world’s most widely read works of nonfiction after the Bible. In adapting this classic for a new generation, screenwriter Deborah Moggach set out to show young viewers that Anne was a “thoroughly modern teenager—similar in many ways to today”—who lived in anything-but-normal times. Moggach explains:

*Like many people, I read the diary when I was young. Now, on rereading it, I’m struck by how contemporary Anne is...obsessed with boys, with her looks...rebellious, highly critical of her mother. In other words, a thoroughly modern teenager. In past adaptations, she has been somewhat sanctified—a bit cheeky and talkative maybe, but also over-sweet. I want to be true to the real girl. Sure, she got on people’s nerves; but she was also full of life, her own sternest critic and, above all, she made people laugh.*

### About this Guide

*The Diary of Anne Frank* is frequently taught in middle school and high school, and many materials for teaching the book already exist. While the diary is often taught either as a historical document or as a literary work, this guide encourages students to look at it as both. It is intended to provide middle school and high school teachers with strategies and materials that support classroom viewing and discussion of *The Diary of Anne Frank*, based on a brand-new film version and new information about Anne’s family, life, and death. Discussion questions, activities, reproducible worksheets, and assignment ideas are supplemented by an extensive listing of resources for further exploration. The guide aims to spark critical thinking and reflection on Anne Frank’s diary, both as a literary classic and as a rich and illuminating first-person account of life in hiding during World War II; more broadly, the guide addresses the themes of prejudice, hate, hope, courage, and heroism that suffuse the diary. The guide also draws contemporary connections. Whether you use this guide in conjunction with existing lesson plans or to develop a new approach to the diary, you will want to provide enough historical and literary context so that students have a firm foundation on which to build their understanding.

For students who have read *The Diary of Anne Frank*, the film offers an opportunity to deepen their appreciation of Anne Frank’s story and to consider the process by which a book is adapted for the screen; the film can also be used to introduce Anne Frank to students who have not read her diary. In social studies, history, English, and writing



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*“I want to be true to the real girl...During those two years, cramped into that tiny space, Anne grew and changed profoundly. She deepened in spirit, she discovered herself as a writer, she pondered good and evil and questioned the very meaning of being human.”*

SCREENWRITER DEBORAH MOGGACH

**Note:** *The Diary of Anne Frank* contains coming-of-age scenes that some viewers may find objectionable. Be sure to preview the film before showing it in class.

courses, the film can serve as a key element within a larger unit on World War II, Holocaust studies, or coming-of-age literature; it can also be used as a resource within units on diversity, tolerance, and human rights.

This guide has been developed in consultation with Facing History and Ourselves, an international educational organization that provides educators, students, and ordinary citizens with the information and tools they need to examine the history of racism, antisemitism, and prejudice, and to link that history to the moral choices they confront in their own lives. At the core of their work is the resource book *Facing History and Ourselves: Holocaust and Human Behavior*, (<http://www.facinghistory.org/resources/hhb>) which explores the consequences of hatred. Available for download, borrowing, or purchase, this book has helped students all over the world learn to recognize the consequences of bigotry and other forms of hatred. Facing History and Ourselves uses that book and related resources online and in in-person seminars and workshops. For more information, visit <http://facinghistory.org>.

This guide also utilizes many observations from the 2009 publication *Anne Frank: The Book, The Life, The Afterlife* by Francine Prose. Prose argues that Anne Frank was not an “accidental author” but rather an extraordinary writer who crafted a *deliberate* work of art when she wrote and revised her diary. Not only does Prose’s research inform the reader as they experience the book, but her observations help give context to some of the original aspects of the film. An interview with Francine Prose is included in the guide and can help students and teachers understand why Anne Frank’s story is still relevant today.



ANNE, EDITH, AND  
MARGOT FRANK, 1933.

Anne Frank Fonds, Basel/Anne Frank House, Amsterdam/Getty Images



SETTING THE SCENE:

# Historical Context

## The History of Antisemitism

In order to understand the Holocaust, is it helpful to explore the foundations of antisemitism. Antisemitism is the unfounded hatred of Jews because they are Jews. That hatred has had a long history in Europe and beyond. In earlier times, Jews were subject to discrimination and persecution because they refused to accept the religion of the majority. Jews who converted, or so Christians claimed, were no longer considered outsiders; they belonged. In the 1800s, a new form of antisemitism emerged. It was based on the false notion that humans are divided into separate and distinct “races,” and therefore people born as Jews, regardless of their religious beliefs, belonged to an evil and dangerous “race.” Jews were now considered permanent outsiders.

In times of crisis, Jews and other minorities have always been at risk, and the upheavals after World War I and the worldwide depression that began in the 1930s were no exceptions. In such times, many people are attracted to simple answers to complex problems. Those answers often place the blame for the crisis on the “other” in the society. Antisemitism rose in nearly every nation in Europe and the Americas during those crises.

## The Rise of Nazi Germany

In Germany, the claim that Jews were responsible for all of the nation’s problems was fostered by groups like Adolf Hitler’s National Socialist, (Nazi) Party. In speech after speech, they insisted that the Jews were everywhere, controlled everything, and acted so secretly that few could detect their influence. The charge was false, but after hearing it again and again, many came to believe it.



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ANNE AND EDITH FRANK (ELLIE KENDRICK AND TAM SIN GREIG) HURRY THROUGH THE STREETS OF AMSTERDAM TO THE SECRET ANNEX.



Anne Frank House, Amsterdam/Cery Images

*“Hiding...where would we hide?  
In the city? In the country?  
In a house? In a shack?  
When, where, how...?  
These were questions  
I wasn’t allowed to ask....”*

ANNE FRANK, IN A DIARY ENTRY DATED  
JULY 8, 1942

From THE DIARY OF ANNE FRANK: THE DEFINITIVE EDITION by Anne Frank, edited by Otto H. Frank and Mirjam Pressler, translated by Susan Massotty, translation copyrights © 1995 by Doubleday, a division of Random House, Inc. Used by permission of Doubleday, a division of Random House, Inc.

THE ENTRANCE TO THE SECRET ANNEX WAS HIDDEN BY THIS MOVEABLE BOOKCASE.



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MARGOT, EDITH, OTTO, AND ANNE FRANK (FELICITY JONES, TAMSIN GREIG, IAIN GLEN, AND ELLIE KENDRICK) WAIT TO SEE IF THEIR HIDING PLACE HAS BEEN DISCOVERED.

In 1933 the Nazis took control of Germany. Once in power, they destroyed the nation’s democratic institutions and turned Germany into a police state. They were also determined to protect Germans from the nation’s “racial enemies”—the Jews. In just six years, 400 anti-Jewish measures were enacted. Each was designed to protect so-called “Aryan blood” from contamination with so-called “Jewish blood.” Otto Frank was among the first German Jews to understand how dangerous this new government-led antisemitism really was.

### **Anne Frank and Her Family in Historical Context**

In 1933, Otto Frank left Germany and settled in Amsterdam, the capital of the Netherlands—a city with a reputation for religious tolerance. Otto Frank had this reputation in mind when, a year later, he made the decision to move his wife, Edith, and daughters, Margot and Anne, from their home in Frankfurt to Amsterdam. Like many other Jews, Otto Frank believed that by leaving Germany and emigrating to the Netherlands, he would be transporting his family to safety and freedom. Although the Netherlands had its own Nazi Party, they were not yet a danger. So the Franks and other refugees from Germany settled comfortably in their new home.

In Amsterdam, Otto Frank set up a successful company that produced pectin, an ingredient used to make jam. Within a year, the Franks had settled into an apartment, and Margot and Anne were attending school and flourishing in their new home.

Then on September 1, 1939, the Nazis invaded Poland. Two days later, Britain and France declared war on Germany. World War II had officially begun. By 1940, the Germans occupied the Netherlands, Denmark, Norway, Belgium, Luxembourg, and France. In June 1941, they invaded the Soviet Union. By December of 1941, the Germans had also declared war on the United States.

When Germany invaded the Netherlands in 1940, the Frank family once again found itself living under Nazi rule. Over the next two years, Jews were gradually removed from public

life. The first mass arrests took place in February 1941. In one of the first entries in her diary, Anne described the conditions Jews faced in the Netherlands:

*Our freedom was severely restricted by a series of anti-Jewish decrees: Jews were required to wear a yellow star; Jews were required to turn in their bicycles; Jews were forbidden to use streetcars; Jews were forbidden to ride in cars, even their own; Jews were required to do their shopping between 3 and 5 p.m.; Jews were required to frequent only Jewish-owned barbershops and beauty parlors; Jews were forbidden to be out on the streets between 8 p.m. and 6 a.m.; Jews were forbidden to go to theaters, movies or any other forms of entertainment; ... Jews were forbidden to visit Christians in their homes; Jews were required to attend Jewish schools, etc. [JUNE 20, 1942]*

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## World War II and the Genocide of the Jews

Before the war began, the Germans had been intent on driving as many Jews as possible out of Germany. By 1939, about half of all German Jews had left the country. Once the war began, emigration was no longer possible and it was then that the Germans turned to murder. In 1940, the first massacres took place in Poland. *Einsatzgruppen* (mobile killing units) now set out to destroy entire Jewish communities in Eastern Europe. They forced more than 1.5 million Jews from their homes, shot them, and then buried them in mass graves.

By July 1941 Nazi officials were increasingly concerned about the “inefficiencies of these operations” and the psychological burden they placed on the killers. So they devised a more “complete solution of the Jewish question” by creating six death camps in Poland—Chelmo, Belzec, Sobibor, Treblinka, Majdanek, and Auschwitz-Birkenau. Of the 6 million Jews killed during the Holocaust, approximately 2.7 million were murdered in the death camps by the time the war ended in 1945.

### THE GREATEST ENEMY: BYSTANDERS

The Holocaust survivor Miles Lerman has aptly remarked on the significant role bystanders played in allowing the Holocaust to occur. “A perpetrator is not the most dangerous enemy,” Lerman argues. “The most dangerous part is the bystander because neutrality always helps the killer.”

FACING HISTORY AND OURSELVES, ANNE FRANK IN THE WORLD EXHIBIT: TEACHER'S GUIDE. BROOKLINE, MA: FACING HISTORY AND OURSELVES NATIONAL FOUNDATION, INC., 1993, P. 1

Marion Pritchard, who rescued Jews in Amsterdam from the Nazis, said in an interview, “[T]here were indeed some people who behaved criminally by betraying their Jewish neighbors and therefore sentencing them to death. There were some people who dedicated themselves to actively rescuing as many people as possible. Somewhere in between was the majority, whose actions varied from the minimum decency of at least keeping quiet if they knew where Jews were hidden to finding a way to help when they were asked.”

INTERVIEW IN COURAGE TO CARE ED. BY CAROL RITTNER AND S. MEYERS. P. 29



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KATE ASHFIELD AS MIEP GIES.





Anne Frank Fonds, Basel/Anne Frank House, Amsterdam/Cery Images

THE OFFICE WORKERS WHO HELPED THE RESIDENTS OF THE SECRET ANNEX. FROM RIGHT TO LEFT: MIEP GIES, JOHANNES KLEIMAN, OTTO FRANK, VICTOR KUGLER, AND BEP VOSKUIJL.

#### VIEWING IDEA

Have students watch the first ten minutes of the film. Then ask them to analyze the reasons why the Frank family made the decision to go into hiding. What were conditions like for Jews in the Netherlands after the Nazi occupation? What new restrictions did the family face after they moved into the annex? Ask students to imagine how it might feel to have to change your life in so many ways simply because you are Jewish.

Early in July 1942, Anne’s older sister Margot—who had just turned 16—was ordered by the Nazis to report to a work camp. Otto Frank had anticipated this development months earlier and had secretly created a hiding place for his family in the back of the warehouse above his office, with the help of a few trusted employees. The Franks moved into this hiding place, also known as the “secret annex,” on July 6, 1942. They were soon joined by another family, whom Anne called the van Daans in her diary, and later by a dentist whom Anne called Albert Dussel. A group of helpers—including Miep Gies, who worked in Otto Frank’s office and who died in January, 2010 at the age of 100—risked their lives by offering support to the Franks when they went into hiding. This group of eight lived in the annex for more than two years; it was here that Anne wrote hundreds of entries in her diary, which she nicknamed “Kitty.” Anne addressed Kitty as if she were writing letters to a close friend.

On August 4, 1944, German police raided the annex after being tipped off to its existence by an anonymous informant. The Franks, the van Daans, and Mr. Dussel were all sent to Westerbork, a Dutch transit camp (a temporary camp where Jews and other prisoners were held before they were shipped to forced labor or death camps), and from there deported to Auschwitz, a death camp.

The Franks were on the last transport from the Netherlands to Auschwitz. Mrs. Frank was murdered there. As the Soviet troops advanced into Poland in the winter of 1945, the Germans shipped many inmates, including Anne and Margot, into Germany. Margot and Anne were transferred to a concentration camp called Bergen Belsen where they died of typhus in March 1945 just weeks before the war ended. Of the eight Jews who had hidden in the annex, only Otto Frank survived. He was instrumental in editing Anne’s diary and in bringing her story—and her remarkable talents as a writer—to the attention of the world.—Adapted from *Facing History and Ourselves*, Brookline, MA: Facing History and Ourselves National Foundation, Inc. Copyright © 2010.



## Key Dates

## WORLD WAR II

## ANNE FRANK'S LIFE

**January 30, 1933** The Nazi Party gains control of Germany.

**September 1, 1939** Nazis invade Poland.

**September 3, 1939** France and Britain declare war on Germany.

**May 10, 1940** Germany invades the Netherlands and institutes a series of anti-Jewish laws.

**December, 1940** By this time, Germany occupies Denmark, Norway, Belgium, Netherlands, Luxembourg, and France.

**February 1941** The first mass arrests of Jews, communists, and intellectuals take place in Amsterdam.

**June 1941** Germany invades the Soviet Union.

**July 1941** By this time, the Nazis have created six death camps in Poland—Chelmno, Belzec, Sobibor, Treblinka, Majdanek and Auschwitz-Birkenau.

**December 11, 1941** Germany declares war on the United States.

**March 1942** Approximately 20–25 percent of the 6 million Jews who would die in the Holocaust have been killed.

**February 1943** By now, 80–85 percent of the 6 million Jews who would die in the Holocaust have been killed.

**May 7, 1945** Germans surrender; World War II ends in Europe.

**June 12, 1929** Anne Frank is born in Frankfurt, Germany.

**September 1933** Otto Frank leaves Germany for Amsterdam.

**February 1934** Anne, her sister Margot, and their mother Edith leave Germany and join their father Otto in Amsterdam, where he has set up a new company and found an apartment for the family.



ANNE FRANK

**June 12, 1942** Anne receives an autograph book as a birthday present and decides to use it as a diary.

**July 5, 1942** Margot, who has recently turned 16, is ordered to report to a work camp.

**July 6, 1942** The Franks go into hiding in response to Margot's deportation order. They remain in the secret annex for more than two years; during this period, Anne documents her experiences in hiding through a series of diary entries.

**August 4, 1944** The secret annex is raided by German police after they are tipped off by an unidentified informant.

**September 3, 1944** Following a stay at the Westerbork transit camp, the residents of the annex are all sent to Auschwitz.

**October 28, 1944** Anne and Margot are sent to Bergen-Belsen concentration camp.

**March 1945** Anne dies of typhus at Bergen-Belsen. She is 15 years old.

**1947** *Anne Frank: Diary of a Young Girl* is published in Amsterdam.

**1952** *The Diary of Anne Frank* is published in the United States.

## Using the Film *The Diary of Anne Frank* in the Classroom

**T**he *Diary of Anne Frank* contains a number of rich and thought-provoking themes. Before viewing the film, invite students to select one of the themes listed below and have them write freely about it for ten minutes, drawing material from life or literature. Remind students to keep the theme they chose in mind as they watch the film.

Once students have finished watching the film, ask them to meet in small groups according to the theme they selected. Instruct each group to discuss how seeing the film informed their thinking about the theme they chose using the After Viewing questions to guide their discussion.

As a culminating activity, have each group report to the entire class on the key points they discovered by considering the film through these themes.

### In Search of Self

#### Before Viewing

- How have you changed over the past two years? How would your friends or family members say you are different today than you were two years ago?

#### After Viewing

- In what specific ways did Anne change during her months in the annex? To what extent are these changes in response to her situation in hiding, and to what extent are these changes part of growing up?
- How does Anne's image of herself and of her future as a woman differ from her image of her mother and of Mrs. van Daan? What new feelings does Anne have about herself and her priorities? With whom does she discuss these feelings?
- How and why does Anne develop as a writer during her two years in hiding? What influences her perception of herself as a writer and how does this affect her relationships with other people? How does it change the way she views herself as a person?
- Screenwriter Deborah Moggach set out to portray Anne as "a thoroughly modern teenager." Ask students: What images come to mind when you think of a "thoroughly modern teenager"? In what ways does Anne strike you as modern? What do you think of Anne's relationship with each of her parents or her relationship with Peter? What similarities do you see between Anne and yourself? What differences seem most striking?

### Hatred and Bigotry

#### Before Viewing

- What do you think accounts for hatred and bigotry? What can we do—as individuals and groups—to overcome prejudice?

#### After Viewing

- Throughout her two years in hiding, Anne wrestles with the question of "goodness." In what contrasting ways do her parents, her sister, and Peter van Daan define and exemplify goodness and virtue?



TAMSIN GREIG AS EDITH FRANK.

*"Girls do grow up nowadays. Haven't you noticed? We're not going to be the same as you. We're going to live our own lives and travel and have careers...and we're going to make a better job of it than you grown-ups did."*

ANNE FRANK, IN A CONVERSATION WITH HER MOTHER EDITH





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ANNE AND EDITH FRANK (ELLIE KENDRICK AND TAM SIN GREIG) SIT WITH PETER AND HERMANN VAN DAAN (GEOFF BRETON AND RON COOK).

- As Anne considers the concepts of good and evil what conclusions does she express? How does her conception of goodness and evil evolve during the course of the film? Do you agree or disagree with Anne?
- What acts of bigotry and antisemitism are depicted in the film? In her diary Anne describes the many forms of discrimination she experiences before she goes into hiding. Name some of the restrictions placed on Jews during World War II and consider why each rule may have been put into effect. How do the events of the Nazi rise to power and occupation of the Netherlands influence Anne's life? Imagine living under these restrictions and consider how you might have reacted.

## Courage

### *Before Viewing*

- Describe a situation in which you or someone you know or have read about took a courageous stand. What happened? Who benefited?

### *After Viewing*

- Consider Otto Frank's statement to the fellow residents of the annex: "We're lucky. We're really very lucky." Why does he say this and what impact does it have on the residents of the annex?
- Why do the residents of the annex celebrate holidays and birthdays while they are in hiding? How do these events contribute to a sense of "normality" in an abnormal environment and why is that important?
- Consider the decision to invite Mr. Dussel to share the annex with the Franks and van Daans. What risks does this decision pose for those in hiding as well as to their helpers? What would you have done in this situation?
- What examples of courage, compassion, and sacrifice do you see in the film? Do the people who perform these acts think of themselves as heroic? Specifically consider Miep Gies, Jan Gies and the other people who helped the eight residents of the secret annex. What did they risk by helping the annex residents and how did they feel about it? Do you think you would have acted similarly or differently?

### Delving Deeper: Extension Activities

- 1 Visit the MASTERPIECE Video Diary Project for students to view and create their own diaries inspired by the themes in *The Diary of Anne Frank*. Visit the WGBH Lab (<http://lab.wgbh.org/masterpiece>) for information on creating a video diary or see Resources section.
- 2 Generate content for and launch a class blog that focuses on contemporary connections to *The Diary of Anne Frank*. Examine models created by other classes, such as <http://thediaryofannefrank.blogspot.com>, along with blogs by political prisoners, human rights activists, and others whose present-day work has thematic connections to Anne Frank's story.
- 3 Create your own leaf for the Anne Frank Tree, an interactive monument on which young people from around the world share their thoughts, stories, and artwork on courage, freedom, goodness, and other themes related to *The Diary of Anne Frank*.
- 4 At the end of the film there is a description of what happened to each character after the secret annex was raided by the Nazis. Select one character featured in the film and use the Internet to find biographical data, photographs, and (if available) video of or writings by this person. Although Anne used pseudonyms in her diary, biographical information can be found on each resident of the annex. Compile the completed biographies into a class set and share your work with other classes or family members.
- 5 In her new book *Anne Frank: The Book, The Life, The Afterlife*, Francine Prose notes that "Anne Frank's diary is among the most frequently banned or challenged books in American libraries and schools." Find out more about this phenomenon by investigating a case in which citizens attempted to have the diary banned. What arguments were presented on both sides, and what was the outcome? In your opinion, was the outcome appropriate? Explain. Visit the Avon Lake, Ohio Public Library for background about the banning of *The Diary of Anne Frank* (<http://avonlake.wordpress.com/2007/09/22/banned-books-staff-picks/>) and "Culpeper County Public Schools Pulls Explicit Text" ([http://www2.starexponent.com/cse/news/local/article/ccps\\_pulls\\_explicit\\_text/51217/](http://www2.starexponent.com/cse/news/local/article/ccps_pulls_explicit_text/51217/)) to learn more about a specific situation in which *The Diary of Anne Frank* was challenged and/or banned. (Also see the Resources section.)
- 6 Using the Internet, learn about and report on a present-day example of genocide or antisemitism. What are the roots of this situation? What steps are citizens and organizations taking to raise awareness and bring about change? In what concrete ways can you make a difference on this issue?
- 7 In October 2009, President Barack Obama signed the Matthew Shepard and James Byrd, Jr. Hate Crimes Prevention Act into law. Who were Matthew Shepard and James Byrd, and in what ways were they the targets of hate? What protections does this new law provide?
- 8 Choose an ethnic, religious, or cultural group and investigate how members of this community have been portrayed in movies or popular culture, both in the past and present. In an essay (perhaps a video essay), reflect on the ways in which media images and popular culture reinforce or challenge stereotypes.



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NAZI SOLDIER ON PATROL IN AMSTERDAM.

#### BANNED AND CHALLENGED BOOKS

**American Library Association: About Banned and Challenged Books**  
(<http://www.ala.org/ala/issuesadvocacy/banned/aboutbannedbooks/index.cfm>).

Explore more about banned books by visiting this ALA web site. It explains the difference between a challenge to a book and a banning of a book. It also includes lists of books that have been challenged or banned and ideas and resources about ways to meet these challenges.



# Making History Personal

Now that you have watched the film or read the book *The Diary of Anne Frank*, consider how Anne's first-person observations about her family, the van Daans, and Mr. Dussel can make history seem more personal. Working individually or in small groups, use the questions below to investigate what conditions were like for Anne and her companions during the two years they hid in the secret annex. Compare and discuss your responses with those of your classmates.

- 1 "We have to have rules," declares Otto Frank soon after the Franks and van Daans move into the secret annex. Name three of the many rules that the annex residents imposed on themselves. What were the reasons for each rule? Of these rules, which do you think would have been hardest for you to adhere to? Why? What rules would you make?
- 2 How did the annex residents obtain food and supplies? What did they eat? What deprivations did they face?
- 3 The people living in the annex could not have survived for 25 months without the loyalty and dedication of their helpers. What dangers did Miep Gies and the other office workers confront in helping the Franks and van Daans hide? Think about the commitment it took to provide daily assistance to eight people for 25 months. Why do you think Miep Gies and her colleagues were willing to help the Franks? How did Anne view Miep Gies and the others who helped the Frank family?
- 4 How did the various annex residents cope with the feeling of confinement and the loss of independence? What did the residents do to make their time in the annex less oppressive? How was life different for them on weekdays versus weekends? Choose two residents and compare their responses to life in hiding.
- 5 To what extent were Anne and her family aware of events taking place in the outside world? How did they get information? Was the information they received reliable? How much knowledge did they have about the course of the war and the treatment of Jews?
- 6 Summarize one of the most memorable arguments or quarrels that took place while Anne and her companions were in hiding. What was at stake? How was the issue resolved?
- 7 In what ways does reading about a single family and their life in hiding help you understand the larger events of World War II? What do you see as the most valuable historical lessons that can be learned through Anne's diary? *You may want to explore some of the resources at the end of this guide to help you learn more about World War II before you answer the questions above.*



Anne Frank House, Basel/Anne Frank House, Amsterdam/Gerry Images

MIEP GIES, 1931.

## WATCH INTERVIEWS WITH MIEP GIES

Visit the official YouTube Web site for the [Anne Frank House](#) and learn more about Miep Gies.

The site provides videotaped interviews of Miep Gies in which she describes why she helped the Franks, when Otto asked for her help, when she gave the diary to Otto Frank after the war and much more.

*(Please note: English subtitles for Miep will appear by clicking the arrow at the bottom right corner of the video and choosing Turn on Captions.)*

READING CLOSELY:

## Revised Passages in Focus

**T**he *Diary of Anne Frank* may appear to present the spontaneous outpourings of a passionate young writer—but in fact Anne Frank made extensive revisions to her diary, carefully and consciously crafting a piece of literature that she hoped would be read after the war. As the literary critic Francine Prose points out in her new book *Anne Frank: The Book, The Life, The Afterlife*, Anne began revising her diary in the spring of 1944 and continued until she and her companions were discovered by the Nazis in August of that year. She worked remarkably quickly, revising up to 11 pages per day. Prose argues that “the revised version is clearer, more readable, and free of the sketchiness and haste that muddle some early passages.” She adds that the revisions “are nearly always better written—more condensed, descriptive, fully dramatized, and evocative.”

Deepen your understanding of Anne Frank’s role as an editor of her own work by studying the two passages below. The passage at left is the original version of the diary entry dated July 8, 1942; the revised version appears at right. After reading both passages, discuss the questions that follow. (For additional insights, see the section *An Interview with Author Francine Prose*.)

### For Discussion

- 1 Why is it significant that Anne revised her diary? How does it add to or take away from the reader’s understanding of her experience? Read and compare the two versions of this event. In what ways is the revised version different from the original? Point to specific passages.
- 2 What new details and ideas does Anne add to the revision? How does the addition of dialogue change the impact of the diary entry?
- 3 Which version conveys a greater sense of shock and chaos? In which version is the sequence of events clearer and easier to follow? Explain.
- 4 How does Anne portray herself in each entry? In which version does Anne refer to her diary? What does she say about it?
- 5 Re-read the quote to the left. How does Anne assess her skills as an editor of her own work? Would you describe yourself as “a sharp critic” of your own writing? What do you think are the keys to successful revision? Discuss.



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ELLIE KENDRICK AS ANNE FRANK.

*“I am the best and sharpest critic of my own work. I know myself what is and what is not well written....I want to go on living even after my death! And therefore I am grateful to God for giving me this gift, this possibility of developing myself and of writing, of expressing all that is in me.”*

ANNE FRANK, IN A DIARY ENTRY DATED  
APRIL 5, 1944

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## Revised Passages in Focus

One of the lesser known facts about *The Diary of Anne Frank* is that Anne purposely revised her diary so that her experiences could be shared with the public once the war was over. According to the literary critic Francine Prose, Anne Frank was not an “accidental author” but rather an extraordinary writer who crafted a *deliberate* work of art when she wrote and revised her diary. Using the discussion questions on page 14, compare and contrast the original version of Anne Frank’s diary entry (dated July 8, 1942) with the revised version (dated April 5, 1944).

### ORIGINAL VERSION

*At about 3 o'clock a policeman arrived and called from the door downstairs, Miss Margot Frank, Mummy went downstairs and the policeman gave her a card which said that Margot Frank has to report to the S.S. Mummy was terribly upset and went straight to Mr. van Pels he came straight back to us and I was told that Daddy had been called up. The door was locked and no one was allowed to come into our house any more. Daddy and Mummy had long ago taken measures, and Mummy assured me that Margot would not have to go and that all of us would be leaving the next day. Of course I started to cry terribly and there was an awful to-do at our house.*



ANNE AT HER DESK, JAN 1941.

### REVISED VERSION

*At three o'clock...the doorbell rang. I didn't hear it, since I was out on the balcony, lazily reading in the sun. A little while later Margot appeared in the kitchen doorway looking very agitated. "Father has received a call-up notice from the SS," she whispered. "Mother has gone to see Mr. van Daan." (Mr. van Daan is Father's business partner and a good friend.)*

*I was stunned. A call-up: everyone knows what that means. Visions of concentration camps and lonely cells raced through my head. How could we let Father go to such a fate? "Of course he's not going," declared Margot as we waited for Mother in the living room. "Mother's gone to Mr. van Daan to ask whether we can move to our hiding place tomorrow. The van Daans are going with us. There will be seven of us altogether." Silence. We couldn't speak. The thought of Father off visiting someone in the Jewish Hospital and completely unaware of what was happening, the long wait for Mother, the heat, the suspense—all this reduced us to silence....*

*When she and I were sitting in our bedroom, Margot told me that the call-up was not for Father, but for her. At this second shock, I began to cry.... Margot and I started packing our most important belongings into a schoolbag. The first thing I stuck in was this diary, and then curlers, handkerchiefs, schoolbooks, a comb and some old letters. Preoccupied by the thought of going into hiding, I stuck the craziest things in the bag but I'm not sorry. Memories mean more to me than dresses.*

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## Exploring the Diary Form

[Note: The following questions can be discussed prior to viewing the film if students have read *The Diary of Anne Frank*; they can also be incorporated into a post-screening discussion of the film.]

### A Writer Finds Her Voice

As screenwriter Deborah Moggach points out, Anne Frank changed profoundly during her two years in hiding—and much of this change came through the discoveries she made as she emerged as a writer. Anne’s initial motivation for keeping a diary was her sense of loneliness despite being surrounded by those who loved her. The process of keeping a diary gave her a sense of freedom and independence but Anne’s intended audience changed during the time she was in hiding. In 1944, Anne Frank heard a radio broadcast in which Gerrit Bolkestein, a member of the Dutch government in exile, told listeners that after the war, he would like to collect first-person testimonies to document how the Dutch people had suffered under the Nazi occupation. Bolkestein specifically mentioned that he was interested in diaries and letters. It was at this time that Anne began revising her diaries to make them into a more literary piece of work and she focused on her hopes of being a writer after the war.

Diaries have taken on many new forms in the twenty-first century. They range from private journals written on computers to the more public forms of blogs, tweets, and posts on other social networking sites. The following section explores these types of diaries and what impact they have on individuals and the public consciousness.

### Diaries for the Twenty-First Century: Blogs, Tweets, and Multimedia

**1 Private/Public Words:** During World War II many governments and media sources tried to tell the world about the systematic genocide of the Jews, but the killing continued. Can one person’s words make a difference? What if Anne Frank could have anonymously posted daily entries to a blog instead of to a diary? How might this public and immediate dissemination of her thoughts and experiences have influenced the way ordinary people thought about the Nazis’ treatment of Jews? In your opinion, would it have made a difference? What do we gain and lose by shifting from private diaries to public blogs?

#### PARTICIPATE IN WGBH LAB’S OPEN CALL FOR DIARY ENTRIES

<http://lab.wgbh.org/masterpiece>

By writing in her diary, Anne Frank was empowered to express her thoughts and feelings about what was happening all around her. WGBH is challenging storytellers ages 13 and up to do the same. Encourage students to describe their lives and how they have overcome being bullied or disrespected for the way they look,

think, or believe. How did they handle it? Send WGBH a compelling message in a 3 minute video diary entry about how a student, or someone he or she knows, has made a difference. Portions of diaries may be selected for broadcast on *MASTERPIECE Classic*. Submission deadline is May 31st. Students can then return to view the posts.



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IAIN GLEN AS OTTO FRANK.

*“Writing is very important to [Anne] – I believe it’s the only way she can make some sense of the world, find solace in these terrible circumstances.”*

OTTO FRANK

CHILDREN'S VOICES  
FROM WORLD WAR II

Explore the words of other children who wrote during the Holocaust and World War II. Read selections from the following: *Salvaged Pages* by Alexandra Zapruder (Yale University Press, 2004); *Children in the Holocaust and World War II: Their Secret Diaries* by Laurel Holliday (Pocket Books, 1995); and *A Child's War: World War II Through the Eyes of Children* by Kati David (Avon Books, 1989). Ask students how the diaries of other children compare to Anne Frank's diary. What are the similarities and the differences? Do these other diaries provide information about World War II that Anne's was unable to because she was in hiding?

- 2. Video and Radio Diaries:** Apart from written documents, what other forms do diaries take? Video and radio diaries are compelling ways for students to capture their ideas. Invite students to visit WGBH Lab's Open Call to create a video diary inspired by Anne Frank (see box on p. 16). For tips on how to create a compelling video diary visit WGBH Lab (<http://lab.wgbh.org/resources>) and check out the Freevlog resources. You can also download the *Facebook Diaries Handbook* ([http://a9.g.akamai.net/7/9/29749/v001/btvcomcast.download.akamai.com/29444/Comcast\\_bTV\\_Production/17/273/ziddio\\_facebook\\_fbd-howtoshootvideo.pdf](http://a9.g.akamai.net/7/9/29749/v001/btvcomcast.download.akamai.com/29444/Comcast_bTV_Production/17/273/ziddio_facebook_fbd-howtoshootvideo.pdf)). Students may also want to visit Radio Diaries ([www.radiodiaries.com/makeyourown.html](http://www.radiodiaries.com/makeyourown.html)) and read about the process of creating their own audio diaries. Working with a small group of classmates, have students come up with a topic for a radio diary project and use the steps outlined in the *Teen Reporter Handbook* (<http://www.radiodiaries.org/handbook.pdf>) to create their own radio diary.
- 3 Write in the Anne Frank House Guest Book:** Have students write a message about their response to reading or watching *The Diary of Anne Frank* in the Guest Book of the Anne Frank House ([http://www.annefrank.org/Forms/TF5\\_1\\_Gastenboek.asp?pid=36&lid=2](http://www.annefrank.org/Forms/TF5_1_Gastenboek.asp?pid=36&lid=2)).
- 4 Twitter:** A form of instant communication based on extremely short messages, Twitter can connect people with similar interests and be used as a tool for disseminating information. (MASTERPIECE CLASSIC will be encouraging viewers to Twitter during the broadcast of *The Diary of Anne Frank*. To participate or read the "Tweets" after broadcast, visit @masterpiecepbs.) Twitter played a significant role in the election protests that took place in Iran in 2009. Using Twitter, Iranian dissidents were able to go around official censorship and share their thoughts directly with ordinary people around the world. Students can read background information and a sampling of Twitter messages (known as "Tweets") sent during the Iranian protests by going to <http://www.pbs.org/media-shift/2009/06/your-guide-to-iran-election-news-online176.html>. After reading these examples of "Tweets," have them choose a section from Anne Frank's diary and adapt it to Twitter format. What are the benefits and drawbacks of this kind of "instant journal"?



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ELLIE KENDRICK  
AND FELICITY JONES  
AS ANNE AND  
MARGOT FRANK.



## An Interview with Author Francine Prose



Stephanie Berger

AUTHOR FRANCINE PROSE

In her acclaimed 2009 publication *Anne Frank: The Book, The Life, The Afterlife*, Francine Prose argues that Anne Frank was not an “accidental author” but rather an extraordinary writer who crafted a *deliberate* work of art when she wrote and revised her diary. The author of more than 20 works of fiction and nonfiction, Prose spoke with MASTERPIECE CLASSIC about the discoveries she made while writing her book—and about Anne Frank’s literary legacy.

**Q:** What motivated you to write a book on Anne Frank?

**A:** I was writing a novel, *Goldengrove*, from the point of view of a 13-year-old girl. And having written *Reading Like a Writer*—which says that if you’re going to write something, read something—I thought I should read the best thing I could think of about a 13-year-old girl, which of course is *The Diary of Anne Frank*. So I went back and reread it, and I was struck by how beautiful and brilliant it is. And the more I thought about it, the more I realized how rarely people have really recognized what a conscious, incredible work of literature it is.

**Q:** You point out that the diary is not the spontaneous outpourings of a teenager, but rather a carefully crafted work of literature. Can you talk more about Anne Frank’s process of revision?

**A:** She was very conscious of what she was doing; she was very aware; she was very much a writer. It wasn’t at all, “Let me just scribble this stuff in my diary and publish it.” That wasn’t the case at all. But also, I think students can learn to revise by studying what Anne Frank did. It’s really a very practical lesson in why one version of something is better than another version.

**Q:** Is “diary,” then, not the best word to use to describe Anne Frank’s writing?

**A:** Well, not in the way that we normally think of a diary. We think at the end of the day, or every other day, you sit down and write about the things that happened that day or yesterday. But when you’re going back and writing things that happened two years ago that you forgot to explain or didn’t explain clearly or understand only now, that I think is what we call a memoir....It’s important to emphasize, as I say in the book, that the reason we know about these variant versions is that when the *Critical Edition* came out, the Netherlands Institute for War Documentation got all these forensic handwriting experts to authenticate that every single word was written by Anne Frank. So it wasn’t as if people came and added material later; Anne Frank was the one who did the revising.

**Q:** You talk quite a bit in the book about the ways in which the diary can be a teaching tool. What do you see as its value in the classroom?

**A:** There’s so much that can be extracted from it! There are historical lessons: It’s, for many kids, the first time they find out about the Holocaust. On the one hand, it’s important for students to realize that this was a unique historical event. There have been other genocides ...but the insane methodicalness of the Nazis has so far been unequalled. It is a unique

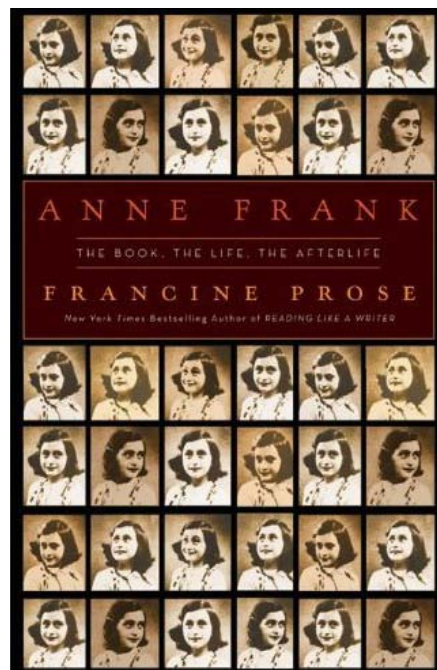
event. On the other hand, there is genocide after genocide; so what does this mean and what does this tell us? And what do [Anne's] spirit and her experience tell us? I think it's very important to look at the decency of those people in the attic. It's inspiring to see their extraordinary efforts and ability to have a civilized life in those insane circumstances and amid all that brutality. I think honestly that's more inspiring than to say, "Here was someone who believed that people are really good at heart despite everything." Well, she did and she didn't. On the other hand, what's undeniable is that despite everything that was happening to them, these people were determined to treat one another as human beings—as were their Dutch helpers, who were determined to save their lives if they possibly could. And that's a hugely important lesson, I think.

**Q:** Do you think there is something about Anne Frank's voice that continues to resonate with young people today?

**A:** I do. Because the diary was written by a kid, it is almost uniquely suited to be read by a kid. Salinger and Mark Twain certainly got certain things right about being a kid; but they weren't kids when they wrote their books. The diary works on so many different levels.

**Q:** What was the most unexpected discovery you made in the course of writing your book?

**A:** I hadn't known that Anne Frank rewrote the diary, and I think most people still don't. And that turned it into a whole different book from the one I was going to write. The information is out there—it's not like I discovered it—but somehow no one, for whatever reason, had paid attention. I kept calling up my friends and reading them the variant versions and saying, "Am I actually reading what I think I'm reading?" That was the big discovery.



ANNE FRANK: THE BOOK, THE LIFE,  
THE AFTERLIFE, BY FRANCINE PROSE

# Recommended Resources

## Web Sites

### **MASTERPIECE CLASSIC: *The Diary of Anne Frank***

<http://www.pbs.org/wgbh/masterpiece/annefrank>

Explore the making of the most accurate adaptation ever of *The Diary of Anne Frank*, get insights from the screenwriter and stars, and find out more about Anne Frank, her family, and legacy.

### **The Anne Frank Center USA**

[www.annefrank.com](http://www.annefrank.com)

The Anne Frank Center USA, a partner organization of the Anne Frank House in Amsterdam, uses the diary and spirit of Anne Frank to educate young people about racism, discrimination, and intolerance. The Resources section of the Center's Web site contains downloadable teaching modules on the Holocaust, human rights, and multiculturalism.

### **Anne Frank Channel on YouTube**

<http://www.youtube.com/annefrank>

This video resource is designed to allow viewers to explore the life and meaning of Anne Frank through images. The channel contains the only known existing film footage of Anne Frank (shot during the wedding of her neighbor on July 22, 1941); an interview with Nelson Mandela, who reflects on the strength he took from reading Anne Frank's diary; and a collection of photos.

### **Anne Frank Foundation**

<http://www.annefrank.ch>

Established in 1963 by Otto Frank, the Anne Frank Foundation works to preserve and promote the legacy of Anne Frank. The Foundation's Web site includes an extensive archive of news articles, background on the diary and its various editions, and a photo gallery.

### **Anne Frank Guide**

<http://www.annefrankguide.net>

This resource guide, produced by the Anne Frank House, includes photos and biographical background on Anne Frank and her family; information on World War II and the Holocaust; a detailed timeline that juxtaposes key dates in Anne Frank's life with events in World War II; suggestions for projects; and a gallery of student work inspired by Anne Frank's story.

### **Anne Frank House**

<http://www.annefrank.org>

The Web site of the Anne Frank House—now a museum in Amsterdam—presents a richly illustrated, interactive history of Anne Frank and the hiding place in which she wrote her diary. Links to international traveling exhibitions on Anne Frank and a broad range of activities are also included.

### **The Anne Frank Internet Guide**

<http://www.weijjima.com/annefrank.html>

This guide presents an in-depth collection of Web resources on Anne Frank, with sections on Anne Frank's life, diary, and background; organizations related to Anne and her family; teaching materials; and listings of books, articles, and films.

### **Anne Frank Tree**

<http://www.annefranktree.com>

This interactive monument encourages students to create and share drawings, photos, poems, and stories inspired by Anne Frank's diary.

### **Anne Frank the Writer: An Unfinished Story**

<http://www.ushmm.org/museum/exhibit/online/af/htmlsite/>

This online exhibit created by the United States Holocaust Memorial Museum showcases, through sound and images, the short stories, fairytales, essays, and the beginnings of a novel written by Anne Frank.

### **The Blog of Anne Frank**

<http://bankonfrank.tumblr.com>

This blog, created by students in an acting class, offers young people's reflections on the significance and legacy of Anne Frank's story.

### ***The Diary of a Young Girl: The Definitive Edition Online***

<http://www.scribd.com/doc/4089853/The-Diary-of-a-Young-GirlAnne-Frank>

The complete text of Anne Frank's Diary and her revisions available for free online.

### **Miep Gies, An Unsung Heroine**

<http://www.miepgies.dk>

This site, dedicated to the Dutch woman who risked her life to hide Anne Frank and her family from the Nazis, includes photos and an extensive collection of links.



**NCTE: Rationales for Teaching Challenged Books**

<http://www.ncte.org/action/anti-censorship/rationales>

The National Council for Teachers of English offers helpful advice and examples of documents teachers can use to support teaching books (such as *The Diary of Anne Frank*) that may have been challenged in the past.

**Readers' Companion to *The Diary of Anne Frank***

[http://www.annefrank.com/fileadmin/user\\_upload/material\\_readersguide.doc](http://www.annefrank.com/fileadmin/user_upload/material_readersguide.doc)

This guide offers background information, timelines, a glossary, historical context, and study questions that situate Anne Frank's diary within the broader framework of World War II.

**Books**

Frank, Anne. *The Diary of a Young Girl: The Definitive Edition*, edited by Otto H. Frank and Mirjam Pressler and translated by Susan Masotty (Anchor Books, 1996). This expanded edition of Anne Frank's diary—described by *The New York Times* as “the single most compelling personal account of the Holocaust”—restores a significant amount of material that was omitted from the original edition.

David, Kati. *A Child's War: World War II Through the Eyes of Children* (Avon Books, 1989). Journalist Kati David examines various experiences of children during World War II.

Freedom Writers, with Erin Gruwell. *The Freedom Writers Diary: How a Teacher and 150 Teens Used Writing to Change Themselves and the World Around Them* (Broadway Books, 1999). This nonfiction account tells the story of a group of at-risk students in Long Beach, California, who were inspired by Anne Frank to create their own diaries in which they explore intolerance and discover parallels between their own lives as contemporary teens and that of Anne Frank. In 2007, the book was adapted into a film starring Hilary Swank.

Gies, Miep. *Anne Frank Remembered: The Story of the Woman Who Helped to Hide the Frank Family* (Simon and Schuster, 1988). The memoir of Miep Gies and her experiences helping the residents of the secret annex.

Holliday, Laurel. *Children in the Holocaust and World War II: Their Secret Diaries* (Washington Square Press, 1995). In this collection of diaries written by children of diverse backgrounds across Nazi-occupied Europe, young boys and girls recount their experiences of the Holocaust.

Kopf, Hedda Rosner. *Understanding Anne Frank's The Diary of a Young Girl: A Student Casebook to Issues, Sources, and Historical Documents* (Greenwood Press, 1997). This comprehensive collection of readings includes chapters on the diary as literature; the Frank Family; Jews in Holland; and antisemitism in modern Germany.

Kustanowitz, Esther. *The Hidden Children of the Holocaust: Teens Who Hid from the Nazis* (Rosen Publishing Group, 2002). This book presents first-person accounts of teenagers whose experiences parallel those of Anne Frank.

Prose, Francine. *Anne Frank: The Book, The Life, The Afterlife* (HarperCollins, 2009). Described by *The New York Times* as “an elegant study both edifying and entertaining,” this book characterizes Anne Frank's diary as “a consciously crafted work of literature” that Anne revised extensively, in the hope that it would someday reach a wide audience.

Zapruder, Alexandra. *Salvaged Pages: Young Writers' Diaries of the Holocaust* (Yale University Press, 2004). This anthology of 14 diaries written by teenagers from all over Europe sheds some light on the personal lives of young people during the Holocaust. Each of the diaries is preceded by some background information about the author and notes on the historical context of the entries.

**Articles**

**“Anne Frank's message for modern times”**

[http://www.timesonline.co.uk/tol/comment/columnists/guest\\_contributors/article5429569.ece](http://www.timesonline.co.uk/tol/comment/columnists/guest_contributors/article5429569.ece)

In this essay, Gillian Walnes, director of the Anne Frank Trust, reviews the new film adaptation of Anne Frank's diary—which she argues “speaks to today's young people [and] strips Anne of her sainthood”—and discusses the global reach of Anne's story, along with its potential to challenge stereotypes and foster tolerance.

**“The controversy over Anne Frank's legacy”**

[http://www.myjewishlearning.com/history/Modern\\_History/1914-1948/The\\_Holocaust/Anne\\_Frank/Diary.shtml](http://www.myjewishlearning.com/history/Modern_History/1914-1948/The_Holocaust/Anne_Frank/Diary.shtml)

This article by Tom Nugend discusses the ongoing fascination with Anne Frank's diary, as well as the dangers of relying exclusively on the diary for an understanding of the Holocaust.

**“Culpeper County Public Schools Pulls Explicit Text”**

[http://www2.starexponent.com/cse/news/local/article/ccps\\_pulls\\_explicit\\_text/51217/](http://www2.starexponent.com/cse/news/local/article/ccps_pulls_explicit_text/51217/)

This article, from a local newspaper in Virginia, describes the 2010 banning of *The Diary of Anne Frank* by the Culpeper County Schools.

**“The girl who broke the world’s heart: How Anne Frank’s story is being brought to life in a major TV drama”**

<http://www.mailonsunday.co.uk/femail/article-1103633/The-girl-broke-worlds-heart-How-Anne-Franks-story-brought-life-major-TV-drama.html>

This article from *London’s Daily Mail* presents interviews with star Ellie Kendrick and several of the other actors featured in the new adaptation of *The Diary of Anne Frank*.

**“My part in Anne Frank’s Diary...”**

<http://www.dailymail.co.uk/femail/article-1104752/My-Anne-Frank-8217-s-Diary--Writer-Deborah-Moggachs-insight-stroppy-rude-boy-obsessed-teenager.html>

In this series of journal entries in *London’s Daily Mail*, British screenwriter Deborah Moggach describes the emotions she experienced as she adapted Anne Frank’s diary and watched her screenplay being filmed.

**Films**

*Anne Frank Remembered.* (Sony Pictures Classics, 117 minutes.) This Academy Award-winning documentary, directed by Jon Blair, combines newsreels, home-movie footage, photographs, and interviews to present an in-depth portrait of Anne Frank.

**Related Organizations**

**Facing History and Ourselves**

[www.facinghistory.org](http://www.facinghistory.org)

Known for creating comprehensive curricula on the Holocaust, civil rights, genocide, and human rights, Facing History and Ourselves offers classroom strategies, resources, lesson plans, online modules, and professional development that help classrooms and communities link the past to moral choices today. Facing History has created an interactive Web site for students, *Be the Change: Upstanders for Human Rights* ([www.facinghistory.org/bethechange](http://www.facinghistory.org/bethechange)), which presents the stories of young activists from around the world who have used nonviolent means to create positive change in their countries.

**Anti-Defamation League**

<http://www.adl.org>

Dedicated to fighting antisemitism and all forms of bigotry in the United States and abroad, the Anti-Defamation League provides resources on combating hate, bullying, and extremism, along with materials on religious freedom, civil rights, and Holocaust education. The *Education page* ([http://www.adl.org/main\\_Education/default.htm](http://www.adl.org/main_Education/default.htm)) offers free classroom lessons on diversity, civil rights, and other multicultural themes.

**United States Holocaust Memorial Museum**

<http://www.ushmm.org/>

A living memorial to the Holocaust, the United States Holocaust Memorial Museum inspires citizens and leaders worldwide to confront hatred, promote human dignity, and prevent genocide. The site has an Anne Frank resource page that will be particularly useful for teachers.

**Partners Against Hate**

<http://www.partnersagainsthate.org>

A collaboration of the Anti-Defamation League, the Leadership Conference on Civil Rights Education Fund, and the Center for the Prevention of Hate Violence, Partners Against Hate features resources aimed at combating youth-initiated hate violence. The site’s “For Educators” section offers downloadable teaching materials to help students combat prejudice, confront hate, and become catalysts for change.

**Teaching Tolerance**

[www.tolerance.org](http://www.tolerance.org)

A project of the Southern Poverty Law Center, this site offers resources, teaching materials, and a quarterly magazine (*Teaching Tolerance*) dedicated to reducing prejudice and to anti-bias education. The organization also offers free teaching kits, including *One Survivor Remembers*, which tells the story of Holocaust survivor Gerda Weissmann Klein—who has been called “the Anne Frank who lived”—and includes primary-source documents along with a teacher’s guide and copy of the Academy Award-winning documentary on Klein’s life. (To order, visit <http://www.tolerance.org/kit/one-survivor-remembers>)

## Credits

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**CC** Closed captioned for viewers who are deaf or hard-of-hearing.

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